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# Jephthah

and his daughter.

A  
DRAMATIC  
CANTATA

IN  
THREE-  
ACTS.



By PHIN. G. HULL.

The John Church Company  
Cincinnati New York Chicago

Price, 75 cents by mail, postpaid.

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# Jephthah

— AND —

# His Daughter:

A

## DRAMATIC CANTATA

IN THREE ACTS.

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By PHIN. G. HULL.

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PUBLISHED BY  
**THE JOHN CHURCH COMPANY,**  
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TO THE

**Rev. Thomas H. Hildreth,**

THIS WORK IS

**MOST RESPECTFULLY DEDICATED.**



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## PREFACE.



IN offering the Cantata of "JEPHTHAH" to the public, the author hopes that the self-sacrificing spirit of Iphigenia, and the spartan heroism of Jephthah, will, at least, bespeak for it a kindly consideration and regard, and that whatever defects of composition, either in music or in words, which may appear upon an adverse criticism, may not hopelessly prejudice the public against his conception of the characters and incidents he has faithfully striven to delineate. He therefore offers it to the people, and if the study and rendition of "JEPHTHAH AND HIS DAUGHTER" will give it a place in the hearts of a generous and music-loving public, the author will feel that he is amply repaid.

Very much credit is due to J. B. Dravenstadt for poetical contributions to this work, and valuable assistance rendered.

FRANK G. HULL.



## DRAMATIS PERSONÆ.

<b>JEPHTHAH</b> , Ninth Ruler of Israel,	Baritone or Bass.
<b>PROPHET</b> ,	Bass.
<b>ELON</b> , Jewish Prince,	Tenor.
<b>IBZAN</b> , Jewish Prince,	Bass.
<b>ELONI</b> , Jewish Soldier,	Tenor.
<b>ARNOLD</b> , a Messenger,	—
<b>Camp Guard</b> , No. 1,	—
<b>Camp Guard</b> , No. 2,	—
<b>IPHIGENIA</b> , Jephthah's Daughter,	Soprano.
<b>ADAH</b> , Daughter of Elon, and friend to Iphigenia,	Mezzo Soprano.
<b>NAOMI</b> , Jewish Maiden, and Sister to Eloni,	Contralto.
<b>SARAH</b> ,	Soprano.
<b>RUTH</b> ,	Soprano.
<b>ANAH</b> ,	Alto.
<b>LEAH</b> ,	Alto.
<div style="display: flex; align-items: center; justify-content: center;"> <div style="font-size: 4em; margin-right: 10px;">}</div> <div style="text-align: center;"> <b>Maidens of Gilead</b>, . . . . .         </div> <div style="font-size: 4em; margin-left: 10px;">}</div> </div>	
Chorus representing Jewish Soldiers, Maidens, Heràlds, etc., etc.	

## DIRECTIONS FOR COSTUMING CHORUS.

The Chorus of Maidens should wear sashes made of red, black, or blue calico, from three and one-half to four yards long, with the ends torn into fringe three inches long; silver or gold stars, bars, or any device may be used to decorate one side of sash. Turbans should be made of the same material and color, with streamers. The hair should be worn down, flowing. No shoes should be worn. In the absence of sandals, low-heeled slippers, covered with white muslin, may be worn, with a bolt of braid, color of sash and turban, for each foot, to be crossed twice under and upon each foot, and so on up the ankle to the knee and fastened.

The dress skirts should be about four inches shorter than the ordinary walking dress, of any color or material desired, and may be trimmed with silver or gold paper. A good material for dress is cambric, being inexpensive and looking as well from the audience as silk or satin. Waist should be made plain, with a short, loose dolman

slope sleeve, reaching about midway from shoulder to elbow, and low pointed neck. No jewelry should be worn.

The Jewish soldiers should wear sashes of red over white Roman shirts, made of muslin and trimmed with red calico, with loose waist and skirt to the knees; no knee pants need be worn, but the ordinary pantaloons may be rolled up above the knees, wearing a pair of long hose fastened at the top. A substitute for sandals can easily be made. In the absence of Roman shirts, sashes may be worn over a white shirt, without collar or neck dress. Round turbans, color of sash, should be worn for head dress.

### NECESSARY PROPERTIES.

Three swords and helmets, spears and shields, timbrels and tibrets, one thunder sheet, one lightning tube, one pair angel wings, tableau lights, two pair cymbals.

## ARGUMENT.



**NOTE.**—A few incidents and character names have been introduced in this work that may not be found in the history of Jephthah and his Daughter; and, while the principal characters are supported by substantial history, there are, for the purpose of embellishment and coloring, a few pictures drawn from imagination.

THE argument of this Cantata is, that the Israelites were the owners and occupants of the land of Gilead, and were about to have war made upon them by the Ammonites. The Ammonites were already encamped within the borders of the land of Gilead. The Israelites being inferior in numbers and strength to the Ammonites, were greatly troubled as to who should successfully lead them in battle against their enemies. At this time the Israelites were idolatrous, worshipping Baal and other gods. While lamenting because they had no leader of sufficient prowess to cope with the Ammonites, and avowing that whosoever should successfully lead them in battle against the Ammonites (who were a fierce and warlike nation), should be their ruler, God had said to them, through his prophet, that, because they had forsaken Him and served Baal and other gods, He would deliver them no more. But God's soul being grieved for the great misery of Israel, and they now having put away their strange gods, He determined once more to deliver them. While the Israelites were at Mizpeh, lamenting their oppressions, it was declared that whatever man should successfully lead them against the Ammonites should be and remain ruler of all the land and inhabitants of Gilead. Elders of Gilead had already gone to the land of Tob, where Jephthah, a warrior and mighty man of valor, had taken refuge. Jephthah was the son of a concubine, and had previously been driven from his home. His fame as a warrior among the free-booters of Tob had been echoed back to Gilead, and all Israel

prayed that he might return and take command of their army.

The elders returned from the land of Tob with Jephthah, who entered the camp of the Israelites, and, after some discussion, was declared ruler of all Gilead. Jephthah then sent a messenger to the King of Ammon, desiring to know why he should rise against him in his own land. Upon the messenger's return, Jephthah was informed that the King of Ammon demanded the restoration of the lands of Gilead, peacefully or in war. Jephthah immediately prepared for war, and vowed to heaven that if God would give him victory over his enemies, he would, upon his return home, sacrifice to the Lord for a burnt offering the first thing that should meet him at the door of his house (Reference, Judges 1: 30-33).

Jephthah proceeded to war against the King of Ammon, and after a series of battles overcame him with a mighty slaughter, and possessed himself of all the land of the Ammonites. The maidens of Gilead, having heard of Jephthah's victory, assembled upon the mountain to await the victorious army's return, and gave the day to singing, playing harps, ringing timbrels, dancing, and gathering flowers.

When Jephthah and his heroic army appeared, his daughter and only child hastened to meet him, upon which, Jephthah, recollecting his rash vow, was overcome with grief, and informed her of the vow which he had made. She, however, being equal to the occasion, submits herself a willing sacrifice, and desires that the vow be paid. It being necessary that a period of two months should pass that she might prepare herself (reference, Judges 2: 37-40), and the time having elapsed for the fulfillment of the vow, Jephthah, with his soldiers, and Iphigenia, with her companions, repair to the place of sacrifice, where a daughter becomes the victim of her father's rash vow.

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# JEPHTHAH AND HIS DAUGHTER.

## ACT I.—SCENE 1.

JEWISH PLACE OF ASSEMBLY IN MIZPEH.

CHORUS OF JEWS. — Mourning the Oppression of Gilead.

### INTRODUCTION.



*Ritard.*

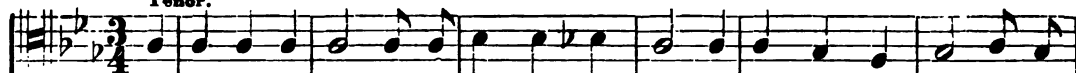


*Curtain rises.*

# No. 1. HOW LONG, OH, HOW LONG. Chorus.

*Adagio. Con dolore. Heads bowed.*

Tenor.



How long, oh, how long, shall op-pression's dark night, Enshroud like a pall, to dis-

Alto.

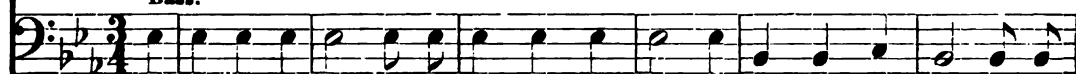


Sop.



How long, oh, how long, shall op-pression's dark night, Enshroud like a pall, to dis-

Bass.



may and af-fright? In sor-row we mourn and in grief we com-plain, The



may and af-fright? In sor-row we mourn and in grief we com-plain, The



# HOW LONG, OH, HOW LONG. Concluded.

*Heads up.*

tears we have shed, do we shed them in vain! Oh, Freedom, where art thou! and is there no

tears we have shed, do we shed them in vain! Oh, Freedom, where art thou! and is there no

*Unison. Ritard.*

rest? No place for the soul that is wronged and oppressed; How long! oh, how long!

*Unison. Ritard.*

*Gradually declining heads.*

rest? No place for the soul that is wronged and oppressed; How long! oh, how long!

*Ritard.*

**Mon.**—What brave man is he who, under our oppression, shall begin to fight against the children of Ammon? Whomsoever shall lead the armies of Israel against the Ammonites shall be declared ruler of all the land and the inhabitants of Gilead.

**Jbsan.**—For three days have Elders of Gilead been in the land of Tob, praying for Jeph-

thah, the mighty warrior and man of valor, to return home and lead us against the Ammonites in battle. Shall we not yet wait till the going down of the sun and not despair? Peradventure, he may yet come.

**Maidens.**—Yes, wait.

**Elon.**—So say we all?

**Chorus.**—So say we all.

## No. 2. BOW DOWN TO GOD. (Prophet and Chorus.)



*Enter PROPHET, from Right.*



**PROPHET. Accento.**



## BOW DOWN TO GOD. Continued.

*Ritard.*

in dis-tress, Bow down to Him in help-less-ness,

**CHORUS. Moderato.** *Tenor. Ritard.*

in help-less-ness;

*Alto.*

Bow down to Him, Bow down to Him in help-less-ness;

*Soprano.*

**PROPHET. Kneeling. Bassi tutti.** *Ritard.*

Bow down to Him, bow down to Him, Bow down to Him in help-less-ness;

*Ritard.*

**PROPHET. Accento.** *Ritard.*

Bow down be-fore Je-ho-vah's throne, Bow down to Him in help-less-ness;



## BOW DOWN TO GOD. Concluded.

CHORUS.

Bow down be - fore Je ho - vah's throne, Bow down to Him in

Bow down be - fore Je - ho - vah's throne, Bow down to Him in

PROPHET and Bass.

Ritard.

help - less - ness, Bow down be - fore Je - ho - vah's throne.

help - less - ness, Ritard. Je - ho - vah's throne.

PROPHET. Solo. Bassi tutti.

Bow down to Him, Bow down be - fore Je - ho - vah's throne.

Ritard.

# No. 3. GOD FROM HEAVEN, COME DOWN. Prayer Chorus.

*With great emotion.*

*Senza Organo. Kneeling.*

God from heav'n, come down, Lend us Thy might - y hand, Pro-

*In large chorus the effect will be better without the accompaniment.*

**Marcato.**

tect us on our way, And guide us thro' the fray; Be-fore Thee, now, O Lord, we help-less

**Marcato.**

tect us on our way, And guide us thro' the fray; Be-fore Thee, now, O Lord, we help-less

**Marcato.**

# GOD FROM HEAVEN, COME DOWN. Continued.

stand, Be - fore Thee, now, O Lord, we help-less stand.

stand, Be - fore Thee, now, O Lord, we help-less stand.

Organ.

This system contains five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth and fifth staves are for the Organ, with the label 'Organ.' above the fourth staff. The music is in a key with two flats and a common time signature.

God from heav'n, come down, Our grave op - pres - sion share, Come

God from heav'n, come down, Our grave op - pres - sion share, Come

This system contains six staves. The first three staves are vocal parts with lyrics. The fourth and fifth staves are for the Organ. The music continues in the same key and time signature as the first system.

# GOD FROM HEAVEN, COME DOWN. Concluded.

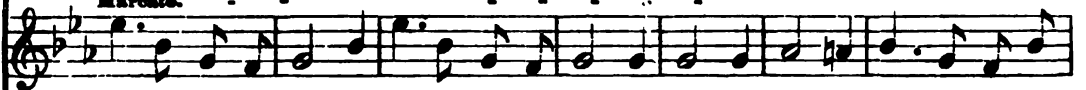
*Marcato.*



down, and from a - bove, Crown us with sa - cred love; Oh, hear us, Lord, oh, hear Thy peo - ple's



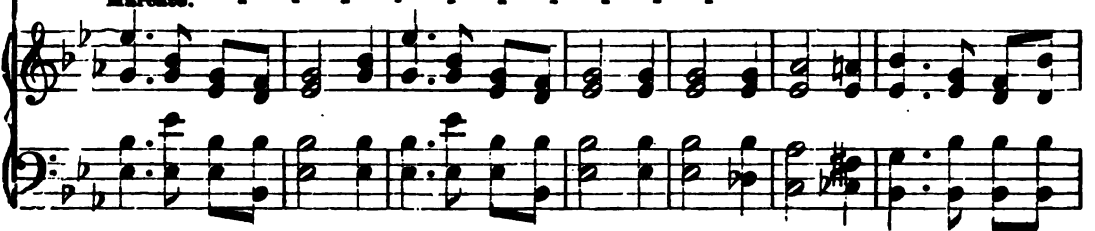
*Marcato.*



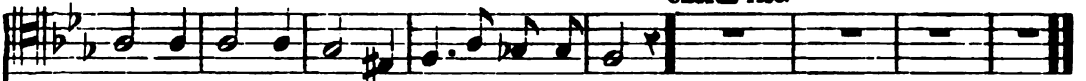
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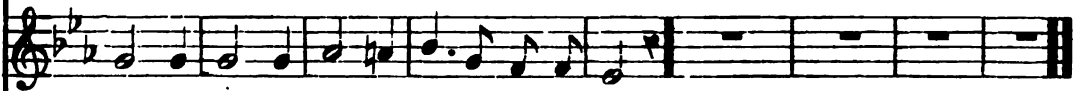
*Marcato.*



*Chorus rise.*



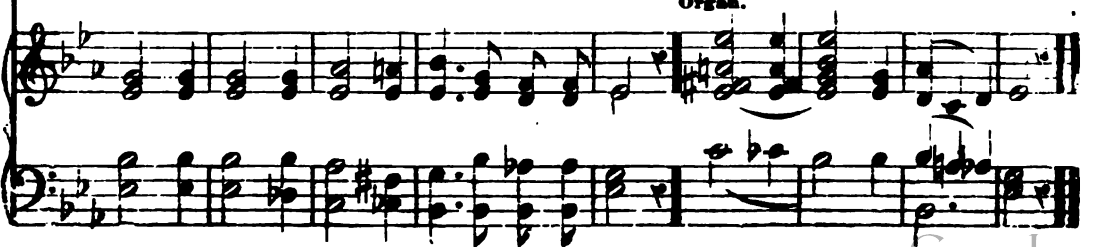
pray'r, Oh, hear us, Lord, oh, hear Thy peo - ple's pray'r.



pray'r, Oh, hear us, Lord, oh, hear Thy peo - ple's pray'r.



*Organ.*



**Camp Guard No. 1.**—Halt! who comes there?

**Arnold.**—A messenger from the outer post.

**C. G.**—Whither bound?

**A.**—To the camp of Israel.

**C. G.**—To whom are you sent?

**A.**—I have a message to the prince Elon.

**C. G.**—Advance and give the countersign. [**A. gives countersign.**]

**C. G.**—Pass on. [**Enter Arnold, from Left, approaching Elon. Salutes.**]

**Elon.**—Whither comest thou, and what wouldst thou have?

**A.**—At the guard-post, near the mountain base, awaits a man who has journeyed hither from the land of Tob; he desires to be shown to the prince's camp.

**Elon.**—His name?

**A.**—Shall I bring the man hither?

**Elon.**—His name, I say?

**A.**—He is a warrior and a man of mighty valor.

**Elon.**—And his name?

**A.**—His name is Jephthah.

**All.**—Jephthah?

**Elon.**—Bring the man hither. [**Exit Arnold.**]

## No. 4. PRAISE THE LORD. Full Chorus.

*Con Spirito.*

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ever-more, For

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ever-more, For

*Cres.*

He hath sent to us a strong deliverer, Strong and mighty, We praise the Lord.

He hath sent to us a strong deliverer, Strong and mighty in battle is Jephthah, We praise the Lord.

*Cres.*

## PRAISE THE LORD. Concluded.

Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let

Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let

The musical score consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The lyrics are printed below the vocal lines.

*Cres.* ev - 'ry hill and ev - 'ry mountain valley Ring with joy, We praise the Lord.

*Cres.* ev - 'ry hill and ev - 'ry mountain valley, Let ev - 'ry val - ley ring with joy, We praise the Lord.

*Cres.*

The musical score continues with two systems. The first system has a vocal line and piano accompaniment. The second system also has a vocal line and piano accompaniment. The lyrics are printed below the vocal lines. The score includes dynamic markings like 'Cres.' and 'f'.

# No. 5. O ISRAEL. Recitative.

The singing of No. 4 should be partially addressed to the Prophet. The Israelites recognizing him as the instrument through

which they believe their deliverance has come. Care should be exercised to promptly begin No. 6 at the closing of No. 5.

*Moderate. Con espressione.*  
**PROPHET.**

O Is - ra - el, Is - ra - el, for that ye have hearkened un-to me, hath

This system contains the first four measures of the recitative. It features a vocal line with a treble clef and a piano accompaniment with both treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of chords in the left hand and single notes in the right hand.

this de - liv'-rance come, Hence-forth for-swear your i - dol gods, And

This system contains the next four measures. The vocal line continues with a half note F#5, followed by quarter notes G5, A5, and Bb5, then a half note C6, and finally a half note D6. The piano accompaniment continues with chords and single notes, maintaining the harmonic support.

*Legato.* un - to Him a - lone, Who now deliv'-rance sends, be all your hom - age paid. *Ritard. - - - A tempo.*

This system contains the final four measures of the recitative. The vocal line begins with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4, and finally a half note G4. The piano accompaniment concludes with chords and single notes. The system ends with a double bar line. The tempo markings 'Legato.' and 'Ritard. - - - A tempo.' are placed above the vocal line.

# No. 6. PRAISE THE LORD. Full Chorus.

*Con Spirito.*

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For

The first system of the musical score for 'Praise the Lord' features a full chorus arrangement. It consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is marked 'Con Spirito'. The lyrics are: 'Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For'.

*Cres.* - - - - - *f*

He hath sent to us a strong deliv'rer, Strong and might - y, We praise the Lord.

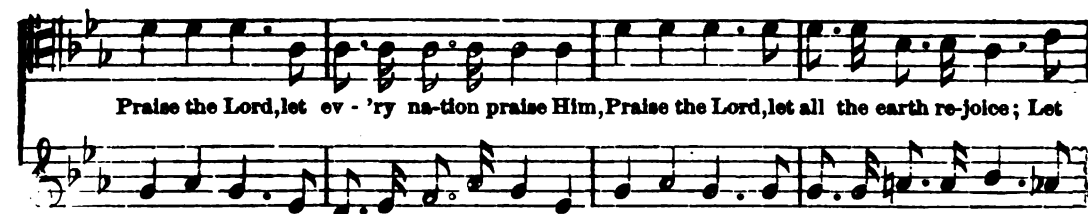
*Cres.* - - - - - *f*

He hath sent to us a strong deliv'rer, Strong and mighty in battle is Jephthah, We praise the Lord.

The second system continues the musical score. It also consists of six staves. The lyrics are: 'He hath sent to us a strong deliv'rer, Strong and mighty in battle is Jephthah, We praise the Lord.' The system includes dynamic markings 'Cres.' (Crescendo) and 'f' (forte). There are also triplets indicated by a '3' over the notes in the piano accompaniment staves.



# PRAISE THE LORD. Concluded.



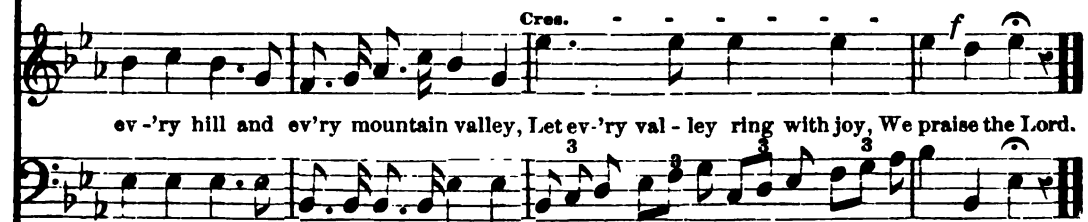
Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let



Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let



ev-'ry hill and ev-'ry mountain valley Ring with joy, We praise the Lord.



ev-'ry hill and ev-'ry mountain valley, Let ev-'ry val - ley ring with joy, We praise the Lord.



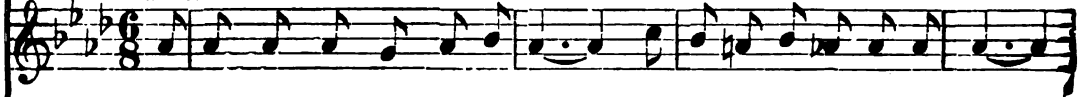
# No. 7. HE PLACED THE STARS IN THE SKIES. Quartetto.

Elon.



He plac-ed the stars in the skies, He calms the tem-pes-tu-ous sea;

Naomi.



Adah.



He plac-ed the stars in the skies, He calms the tem-pes-tu-ous sea;

Ibsan.



He shelt-ers the spar-row that flies, And will He not care for me?

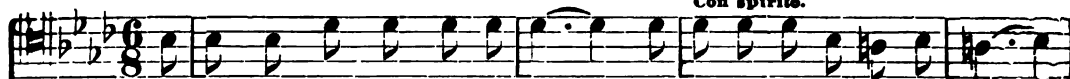


He shelt-ers the spar-row that flies, And will He not care for me?

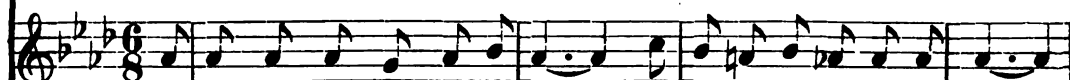


# HE PLACED THE STARS IN THE SKIES. Continued.

*Con spirito.*



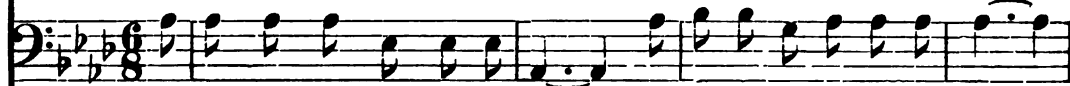
The earth is the work of His hand, The fierce lightnings flash at His call;



*Con spirito.*



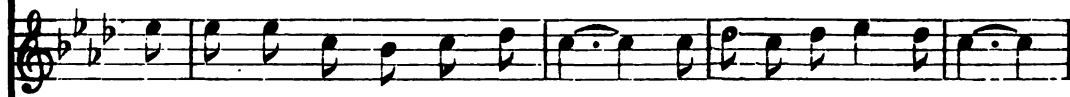
The earth is the work of His hand, The fierce lightnings flash at His call;



*Con spirito.*



All Na - ture o - beys His com - mand, And we are His creat - ures all.




All Na - ture o - beys His com - mand, And we are His creat - ures all.



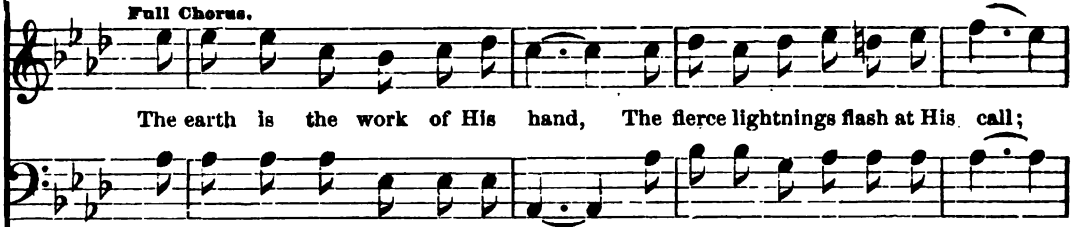
# HE PLACED THE STARS IN THE SKIES. Concluded.

Full Chorus.



The earth is the work of His hand, The fierce lightnings flash at His call;

Full Chorus.



The earth is the work of His hand, The fierce lightnings flash at His call;

Full Chorus.



If desired, No. 7 may be repeated in full chorus before using the interlude.



All Na - ture o - bey's His com - mand, And we are His creat - ures all.



All Na - ture o - bey's His com - mand, And we are His creat - ures all.





*Camp Guard No. 1.*—Halt! who comes there?  
*Arnold.*—A messenger from the outer post.

*C. G.*—Whither bound?

*A.*—I am returning to the camp with Jephthah, whom the prince desires to see.

*C. G.*—Advance with the countersign. [*A. gives countersign.*]

*C. G.*—Pass on. [*Enter ARNOLD, from Left,*

*with JEPHTHAH, accompanied by ELONI and Elders.*]

*Eloni to Elon.*—Behold, we bring before you Jephthah, whom ye have sent for to fight with us against our enemies.

(*At the word "enemies," every voice in chorus should promptly take up No. 8.*)

## NO. 8. HAIL, ALL HAIL! Full Chorus.

*Allegretto. Marcato.*

*ff* > *Cornet.* > *Cornet.*

Hall, all hail! Hall, all hail! Hall, all hail! Jeph-thah has come home,

Hall, all hail! Hall, all hail! Hall, all hail! Jeph-thah has come home.

*Allegretto.*

*ff* >

# HAIL, ALL HAIL. Continued.

*Cornet.* *>* *>* *>* *>* *Cornet.*

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

*Moderate. Senza Cornetto.*

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

*Moderato.*

## HAIL, ALL HAIL. Continued.

First system of the musical score. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom three staves are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4.

Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

Raise the song, the song of glad-ness, Let the hills an<sup>d</sup> moun-tains ring,

Second system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *ff* and accents (>).

*ff* > Hall, all hail! Hall, all hail! Hall, all hail! Jeph-thah has come home,

*ff* > Hall, all hail! Hall, all hail! Hall, all hail. Jeph-thah has come home,

Third system of the musical score. It consists of five staves. The top two staves are vocal parts. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *ff* and accents (>).

*ff* >

## HAIL, ALL HAIL! Concluded.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

*Jephthah.*—Ye have brought me home again to fight against the children of Ammon. Though ye hated me and did expel me out of my father's house, now are ye come unto me when ye are in distress, asking that I may be your head in battle against the children of Ammon.

*Elon.*—Jephthah, we turn to thee that thou mayst go with us to fight against the children of Ammon, and deliver us from our

oppression; and now, if thou shalt be our head against the children of Ammon, and with thy mighty arm shall lead us to battle, thou shalt be and remain ruler of all the land and the inhabitants of Gilead.

*Jephthah.*—Since the God above hath brought me here to fight for the land I love, I will go to redeem my people; and now if the Lord shall deliver the Ammonites before me, shall I be your head.

## No. 9. HAIL, ALL HAIL! Full Chorus.

WITH BRASS AND REED ACCOMPANIMENT.

In the absence of an orchestra, use cornet and loud cymbals, with piano and organ accompaniment.

*ff* *Allegretto Marcato.* *Cornet.*

Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

*> Allegretto.*

*ff*



# HAIL, ALL HAIL! Continued.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

The musical score consists of six staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a vocal line and a corresponding lyric line. The lyrics are "Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head." The fifth and sixth staves are for piano accompaniment, with a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 4/4.

**Moderato. Senza Cornetto.**

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

**Moderato.**

The musical score consists of six staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a vocal line and a corresponding lyric line. The lyrics are "Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,". The fifth and sixth staves are for piano accompaniment, with a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 4/4.

## HAIL, ALL HAIL. Continued.

Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

Hall, all hail! Hall, all hail! Hall, all hail! Jephthah'll be our head,

# HAIL, ALL HAIL! Concluded.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

The musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord.

*Elon.*—The Lord be witness between us if it be not so according to thy word.

## No. 10. GO THOU QUICKLY. Jephthah to Arnold.

*Maestoso.*

Take this mes-sage to the King of Am-mon, Find if he has to do with me, That he

ri - ses a - gainst me in the land of Is-rael; Go, and re - turn to

The musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord.

## GO THOU QUICKLY. Continued.

me, Why he ri - ses a - gainst me in the land of Is - rael, Go, and re - turn to

This system consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melodic line with eighth and quarter notes. The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

me, Go thou quick - ly and re - turn to me, bring the King's message, let it

This system also consists of three staves. The vocal line continues the melody. The piano accompaniment features some chords with beamed sixteenth notes in the right hand. The word "Decamando." is written above the vocal staff at the beginning of this system.

be yea or nay, Go, and re - turn to me and bring the King's answer, yea or nay, and

This system consists of three staves. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and a steady bass line.

bring the King's answer, yea or nay, Go, and re - turn to - day.

This system consists of three staves. The vocal line concludes the phrase. The piano accompaniment includes some chords with beamed sixteenth notes. The word "Ad libitum." is written above the vocal staff at the beginning of this system.

## GO THOU QUICKLY. Concluded.

bring the King's an-swer, yea or nay; Find if he has to do with me, and bring the King's

This system contains the first two staves of the musical score. The top staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a treble clef with the same key signature and time signature. The lyrics are written below the staves.

answer, yea or nay, And bring the King's answer, yea or nay.

This system contains the next two staves of the musical score. The top staff is a bass clef and the bottom staff is a treble clef, both with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves.

*Elon.*—(Presenting sword) Now art thou made ruler of all the land and inhabitants of Gilead.

## No. 11. ALL HAIL. Full Chorus.

*Joyously.*

Jeph-thah has come home to be our head, All hail, all hail!

Jeph thah has come home to be our head, All hail, all hail, all hail!

This system contains the first two staves of the musical score for 'No. 11. ALL HAIL. Full Chorus.' The top staff is a bass clef and the bottom staff is a treble clef, both with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves. The second system contains the next two staves of the musical score, also with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves.

TABLEAU. CURTAIN.

## ACT I.—SCENE 2.

## CAMP OF JEPHTHAH IN MIZPEH.

## JEPHTHAH ALONE.

*Enter ARNOLD from Right.*

*Arnold.*—The King of Ammon declares that the lands beyond the Jordan do rightfully belong to his people, that we have taken them away, and he demands that they be restored to him in peace or in war.

*Jephthah.*—So then shall it be in war; go therefore to the camp of *Elon*, bid him gather our armies for battle, and lead them hither. *Exit Arnold at Left.*

## JEPHTHAH'S VOW.

Almighty God, thou knowest that this day shall I pass over to fight against the children of Ammon, and now, O Lord, if thou shalt, without fail, deliver the children of Ammon into mine hands,

then shall it be that whatsoever shall meet me at the door of my house when I return from war in peace, shall surely be the Lord's, and I will offer it up as a burnt offering.

*Bugles faintly heard in the distance, Jephthah, removing cloak, puts on helmet, sword and shield.*

## No. 12. I'LL GIVE HER LIBERTY. Jephthah.

*Larghetto.*

Oh, Is - ra - el, my happy

home, A sad - ness hovers o'er thy hills, A mourn - ful re - gain seems to

## I'LL GIVE HER LIBERTY. Continued.

come, A - mid the murmur of thy rills, dear land thy hills and vales I love, Thy

This system contains the first line of music. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal line.

foes my foemen too shall be; By power vouchsafed me from above, I'll

This system contains the second line of music. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

give her lib - er - ty, By power vouchsafed me from above, I'll give her liberty.

This system contains the third line of music. It continues the vocal and piano parts. The lyrics are written below the vocal line.

For Israel her daughters

This system contains the fourth line of music. It continues the vocal and piano parts. The lyrics are written below the vocal line.

## I'LL GIVE HER LIBERTY. Concluded.

weep, Her sons pre - pare to meet the foe; Thy peo - ple, Lord, in safety

The first system of the musical score for 'I'll Give Her Liberty'. It consists of three staves: a bass staff for the vocal line, a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#). The vocal line begins with the lyrics 'weep, Her sons pre - pare to meet the foe; Thy peo - ple, Lord, in safety'.

keep, Be - fore us un-to battle go. Oh, Is - rael, mid thy bitter wrongs, A

The second system of the musical score. The vocal line continues with the lyrics 'keep, Be - fore us un-to battle go. Oh, Is - rael, mid thy bitter wrongs, A'. The piano accompaniment features a steady eighth-note pattern in the right hand.

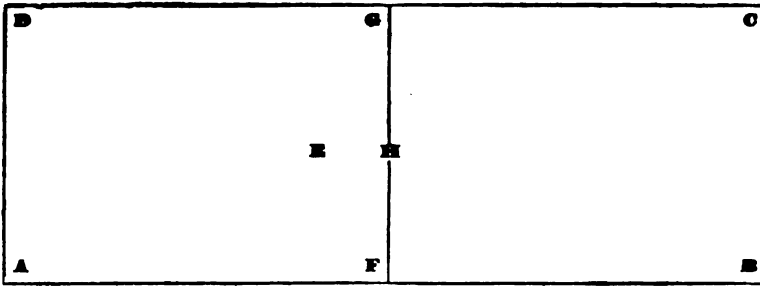
*Cres.* bright - er day shall dawn for thee, Thy mourn - ing shall be turned to song. I'll

The third system of the musical score. It begins with a 'Cres.' (Crescendo) marking. The vocal line continues with the lyrics 'bright - er day shall dawn for thee, Thy mourn - ing shall be turned to song. I'll'. The piano accompaniment includes triplet markings in the right hand.

give her lib - er - ty, Thy mourning shall be turned to song, I'll give her liberty.

The fourth and final system of the musical score. The vocal line concludes with the lyrics 'give her lib - er - ty, Thy mourning shall be turned to song, I'll give her liberty.' The piano accompaniment features a 'fz' (forzando) marking, indicating a strong accent.





### DIRECTIONS FOR MARCH AND BATTLE-FIELD TABLEAU.

There are various forms of ancient march that may enter into this scene; it is thought best, however, to give directions for only a few of the plainer movements, leaving the more complicated forms of march at the option of the director. The march may be sung and played as many times as required to give sufficient time for the movements chosen.

Enter Elon at A. joined by Jephthah and followed by soldiers in single file across the stage to B. (Ibzan being the last to enter), turning square corners, march to C. D. A. and back to B., tramp in line, face the front of stage.

Jephthah goes to F., all forward to front of stage; tramp in line, tramp backward to line A. B. Captains (Elon and Ibzan) go to F., followed by soldiers in single file, forming double file march from F. to G., separating at G., right flank going to C. B. F., left flank to D. A. F., again forming double file march, separating as before, meeting Jephthah at H. as he passes on line G. H. F. Soldiers again having position on line A. B., facing front, the Captains will take their former positions. Captain from B. will lead in single file march, forming a hollow square around Jephthah, who stands at H.; after two or three times around, he (Captain) may lead soldiers on line from H. to G. D. A., and back to former position on line A. B., tramp in line, face front of stage.

Captains may again lead soldiers to F., and again form double file march on line F. H. G., led by Jephthah, turn, facing line A. D., Jephthah takes position at E. All march forward to line A. D., tramp backward to line B. C., and

forward again to line F. H. G.; face front, Jephthah takes position at G., separate as before, Jephthah tramping line F. H. G., while Captains again take soldiers around the stage and back to line A. B., tramp in line, face front. Captains take former positions; all march to front, led by Jephthah from F., dropping on knees at signal, on line D. C., in attitude of guard against cavalry. Jephthah and Captains remain standing, with swords in suitable position; at the second signal, soldiers will immediately rise, following Jephthah off the stage at C. in quick march, the Captain at D. being the first to follow; each soldier going to D. before making the exit, thereby keeping the line straight. Great care should be exercised at all times in keeping straight lines, making prompt changes, with war arms in proper position, and beginning promptly each phrase of music, marking well the accent of march time.

After the soldiers' Chorus has been sung through, the march may be continued while it is being played by the orchestra, after which it may again be sung if desired.

As the signal is given, the music, at whatever point it may be, should immediately cease, and should be energetically taken up from the beginning as the quick exit is made and the curtain falls, playing only the first theme. The curtain next rises on the tableau scene, showing the Israelites' victory and the Ammonites overpowered by Jephthah's army. The scene should represent some of each army dead and wounded. Jephthah and Captains should be well in front.

For further instructions, see directions for play.

## No. 13. ON TO THE BATTLE-FIELD. Soldiers' Chorus.

### GRAND MARCH.

The march may be played once through with an instrument behind the scenes as an accompaniment to the tramp of approach—  
*Tempo Marcia.*

ing soldiers, gradually louder as they near the camp, and joined by the regular accompaniment as they appear.

## ON TO THE BATTLE-FIELD. Continued.

us the foe must yield; We fear not the Ammonites now, For to Jephthah they must bow; With

This system features a vocal melody line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

shield and armor bright, And God to lead the fight, Unto battle we will go, And bravely meet the foe.

D. S.

This system continues the melody and accompaniment. It includes a 'D. S.' (Da Capo) marking at the end of the system.

Duet may be sung with good effect by full chorus of soldiers, Tenors singing the Bass part 8va higher, Basses singing Tenor part as written.

Elon.

We fear no foe-man's steel, Nor heed the tyrant's frown, our  
Ibsan.

We fear no foe-man's steel, Nor heed the tyrant's frown, our

This system introduces a duet section with two vocal parts (Tenor and Bass) and a piano accompaniment. The piano part features a more active, rhythmic accompaniment with chords and moving lines in both hands.

## ON TO THE BATTLE-FIELD. Continued.

power the foe shall feel, And vic-t'ry shall us crown; No van-dal foot shall press The

power the foe shall feel, And vic-t'ry shall us crown; No van-dal foot shall press The

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a simple melody with some rests.

hills and vales we love; If heav-en does us bless, With power sent from above, We will

hills and vales we love; If heav-en does us bless, With power sent from above, We will

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment provides a steady harmonic support.

on to the battle-field, And to us the foe must yield, We fear not the Ammonites now, For to Jephthah they must be, With

This system contains the final two staves of music on this page. The vocal line concludes with the lyrics. The piano accompaniment features a more active, rhythmic pattern in the final measures.

30  
ON TO THE BATTLE-FIELD. Continued.

shield and armor bright, And God to lead the fight, Unto battle we will go, And bravely meet the foe.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staff.

Then on - ward, bravely on, Our

This system contains the next two staves of music. The vocal line continues with the lyrics 'Then on - ward, bravely on, Our'. The piano accompaniment continues with a steady eighth-note pattern.

night will soon be gone; A sil - v'ry ray hath crowned The clouds that did surround, Then,

This system contains the next two staves of music. The vocal line continues with the lyrics 'night will soon be gone; A sil - v'ry ray hath crowned The clouds that did surround, Then,'. The piano accompaniment continues with the same eighth-note pattern.

brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of women's steel.

This system contains the final two staves of music on this page. The vocal line continues with the lyrics 'brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of women's steel.' The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

## ON TO THE BATTLE-FIELD. Continued.

ELON.

Our hearts, which once were sad O'er Is-ra-el's bit-ter wrong, To-

IBZAN.

Our hearts, which once were sad O'er Is-ra-el's bit-ter wrong, To-

day with joy are glad, Tri-umphant is our song; Then onward, bravely on, The

day with joy are glad, Tri-umphant is our song; Then onward, bravely on, The

clouds that did surround The night, which hovered long, A silv'ry ray hath crowned. We will

clouds that did surround The night, which hovered long, A silv'ry ray hath crowned. We will

# ON TO THE BATTLE-FIELD. Concluded.

onward, bravely on, Our night will soon be gone; A sil- v'ry ray hath crown'd The clouds that did surround; Then,

The first system of the musical score for 'ON TO THE BATTLE-FIELD. Concluded.' It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'onward, bravely on, Our night will soon be gone; A sil- v'ry ray hath crown'd The clouds that did surround; Then,'

brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of ~~home's~~ steel.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of ~~home's~~ steel.'

CURTAIN.

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TABLEAU.

JEPHTHAH'S VICTORY.

THE AMMONITES OVERPOWERED, ELONI WOUNDED.

CURTAIN.

## ACT I.—SCENE 3.

## A STORMY NIGHT UPON THE BATTLE-FIELD

## ELONI'S DEATH.

*Enter NAOMI from back of stage.*

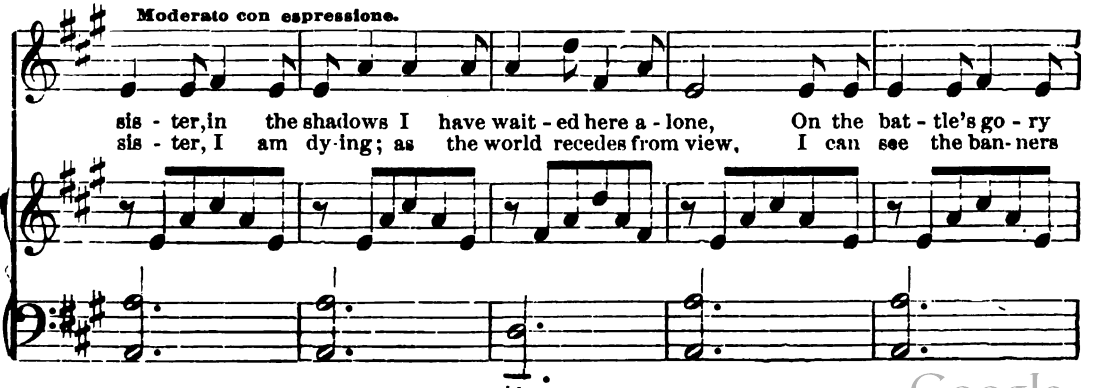
<b>Naomi.</b> —The dead lie strewn upon the field, Each fallen spear and broken shield, Declares some noble soul has fled, Some dauntless one, dying or dead. The glimmering stars their vigils keep, And saddened eyes can only weep;	And broken hearts for aye shall mourn, The loved ones who shall ne'er return. A bitter anguish falls upon me, Oh, brother, brother, can it be, <i>(kneeling at his side.)</i> That while thy life blood ebbs away, I can but watch, and weep, and pray.
---	--

## No. 14. I WILL MEET YOU IN THE MORNING. Eloni and Naomi.



ELONI.

1. Oh, my  
2. Dearest

*Moderato con espressione.*

# I WILL MEET YOU IN THE MORNING. Continued.

meadow which the scythe of death hath mown, I have wait - ed for your coming till the  
fly - ing, o'er our sol-diers brave and true, I be - hold the he-ro's saint-ly, who have

*Crescendo.*

drea - ry dawn of day, And I on - ly heard the shouting as the ar - mies marched a -  
fall - en in the fray, And their bu - gles war - ble faint-ly, as they beckon me a -

*Tempo.*

way, And I on - ly heard the shouting as the ar - mies marched away. Oh,  
way, And their bu - gles war - ble faint-ly, as they beck-on me a - way. Oh,

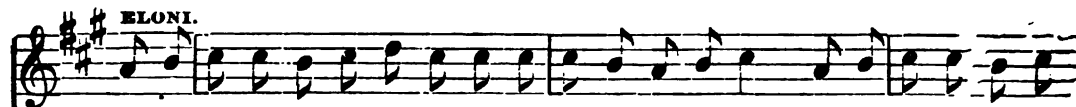
**CHORUS.**  
*Andante con espressione.*

Sister, dear Sister, I have heard the angel's warning, I have seen the golden shore,



# I WILL MEET YOU IN THE MORNING. Concluded.

ELONI.



I will meet you in the morning, where the shadows come no more, I will meet you in the

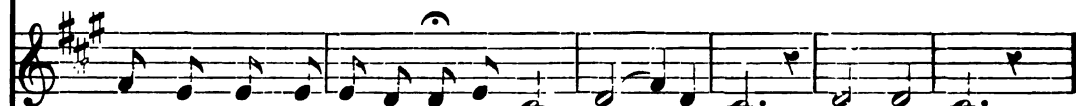
NAOMI.



I will meet you in the morning, where the shadows come no more, I will meet you in the

*Affetuoso.**Rit.*

morn - ing, where the shadows come no more; Nev - er-more, nev - er - more!



morn - ing, where the shadows come no more; Nev - er-more, nev - er - more.

An angel appears.

*Rit.*

Interlude.

D. S.



CURTAIN.

# ACT II.—SCENE 1.

MAIDENS OF ISRAEL UPON THE MOUNTAINS, WAITING THE RETURN OF THEIR VICTORIOUS HEROES,  
GATHERING FLOWERS, SINGING, DANCING, AND RINGING TIMBRELS.

IPHIGENIA MEETS HER FATHER.

## No. 15. TRIPPING WHERE SUNBEAMS PLAY.

CHORUS OF MAIDENS.

*Valse Brillante.*

*Enter Maidens from left, keeping step with music.*

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun- beams play;

## TRIPPING WHERE SUNBEAMS PLAY. Continued.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first line of the song. The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, providing a steady bass line with eighth notes.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun-beams play;

This musical system also consists of three staves. The vocal line continues the melody in the treble clef. The piano accompaniment in the middle staff continues with a similar rhythmic pattern. The bass line in the bottom staff continues with eighth notes, maintaining the harmonic foundation.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day.

This musical system is the final one on the page, consisting of three staves. It repeats the vocal melody and piano accompaniment from the first system, concluding the phrase with a final note in the vocal line.

# TRIPPING WHERE SUNBEAMS PLAY. Continued.

*Scherzo con accento.*

Trip-ping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . O'er  
where bright flow - ers bloom, .

mount-ain and val-ley a-way, . . . Like song-birds so free-ly we roam. . .  
song - birds we roam. . .

Tripping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . O'er  
where bright flow - ers bloom, .

# TRIPPING WHERE SUNBEAMS PLAY. Continued.

mount-ain and val-ley a-way, . . . No shad-ows now cov-er our home. . .

No shad - ows cov-er our home. . .

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The lyrics are written below the first two staves.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun- beams play;

This system contains the next two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The lyrics are written below the first staff.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the final two staves of music. The first staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The lyrics are written below the first staff.

# TRIPPING WHERE SUNBEAMS PLAY. Concluded.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly dan-cing where sun-beams play;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, featuring a melody in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes chords and a steady eighth-note bass line.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line. The piano accompaniment continues with chords and a consistent rhythmic pattern.

During the following recitation all, except Iphigenia and Adah, find places, sitting or standing away from front of stage.

*Chorus of Maidens.*—Iphigenia, Jephthah's daughter,  
Merry maid of song and laughter,  
What fitting tribute on this day,  
Shall we to our heroes pay?

## No. 16. ROLL THE TIMBRELS.

Solo and Chorus.

Allegretto.

IPHIGENIA.

We will strew their paths with flow'rs, Gathered fresh from sylvan bow'rs, Let us

ADAH.

Let us

make the wel-kin ring, Let us make the wel-kin ring, While of no - ble deeds we

make the wel-kin ring, Let us make the wel-kin ring, While of no - ble deeds we

IPHIGENIA, SARAH and RUTH.

sing, Till the mountain, hill and plain, Echoes back our song a - gain; Let the

ADAH, ANAH and LEAH.

sing, Let the

# ROLL THE TIMBRELS. Concluded.

harps and timbrels sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies

harps and timbrels sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies

This system consists of four staves. The first two are vocal staves in treble clef with a key signature of one flat. The third is a piano accompaniment staff in treble clef, and the fourth is a piano accompaniment staff in bass clef. The lyrics are written below the vocal staves.

## CHORUS. Soprano.

crowned. Till the mountain, hill and plain, Echoes back our songs again; Let the harps and timbrels

crowned. Let the harps and timbrels

This system consists of four staves. The first two are vocal staves in treble clef. The third is a piano accompaniment staff in treble clef, and the fourth is a piano accompaniment staff in bass clef. The lyrics are written below the vocal staves.

## CHORUS. Alto.

sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies crowned.

sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies crowned.

This system consists of four staves. The first two are vocal staves in treble clef. The third is a piano accompaniment staff in treble clef, and the fourth is a piano accompaniment staff in bass clef. The lyrics are written below the vocal staves.



# No. 17. GILEAD'S ARMY. Iphigenia and Chorus.

With an additional accompaniment of harpe, timbre, tibrets, and small cymbals, played by the chorus of maidens, used only on the accented part of each measure, omitted during the last eight measures of solo, joining again in chorus.

IPHIGENIA.

Chorus. Gil-ead's ar-my from the battle now re-turn-ing, Palma of vict'ry in their hands they

Gil-ead's ar - my now re - turn-ing, Palms of vic - t'ry

bear, Turned to joy - ous song is now her maiden's mourning; The Ammonites no

bear, Turned to song her maid - en's mourn-ing; No dan - ger

SOLO. Andante.

long-er need we fear. Safe from scenes of strife and danger, Heav - en speed them on their

need we fear.

Andante.

## GILEAD'S ARMY. Continued.

*Ritard.*

way. God has turned away his an - ger, Glo - rious be this fes - tive day.

*Ritard.*

**CHORUS in unison.**  
*A tempo.*

We are sing - ing, mer - ri - ly our voic - es ring - ing; Roll the timbrels in our mer - ry

9

song, Wreaths of flow'rs to crown our heroes' brows are bringing; Swell the joy - ous

an - them loud and long.

## GILEAD'S ARMY. Continued.

IPHIGENIA.

Chorus. On this hap-py day we'll banish gloom and sadness, Nor shall care its shadows o'er us

On this day we'll ban - ish sad-ness, And our sor - rows

The first system of the musical score for 'Gilead's Army' features a vocal line for IPHIGENIA and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time. The lyrics are: 'Chorus. On this hap-py day we'll banish gloom and sadness, Nor shall care its shadows o'er us' and 'On this day we'll ban - ish sad-ness, And our sor - rows'.

sing; Is-rael's mourning now is turned to joy and glad-ness, Mer - ri-ly, yes,

sing; Is-rael's mourn - ing turned to glad-ness, Mer - ri-

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: 'sing; Is-rael's mourning now is turned to joy and glad-ness, Mer - ri-ly, yes,' and 'sing; Is-rael's mourn - ing turned to glad-ness, Mer - ri-'. The piano accompaniment continues with the same key signature and time signature.

mer - ri-ly we'll sing. O - ver val-ley, hill and mountain, Waft the ech-o of our

ly we'll sing,

The third system of the musical score includes a 'SOLO.' marking above the vocal line. The vocal line has the lyrics: 'mer - ri-ly we'll sing. O - ver val-ley, hill and mountain, Waft the ech-o of our' and 'ly we'll sing,'. The piano accompaniment continues with the same key signature and time signature.

## GILEAD'S ARMY. Concluded.

*Ritard.*

song; Sun-light streaming from God's fountain, Though the night was dark and long.

*Ritard.*

## CHORUS.

We are sing-ing, mer-ri - ly our voic-es ring-ing; Roll the timbrel's in our mer-ry

song, Wreaths of flow'rs to crown our heroes' brows are bringing; Swell the joy-ous

an-them loud and long.

## No. 18. GOD REIGNS. Chorus of Maidens.

God reigns o'er sea and o'er land, The Lord is our strength and our shield;

The first system of musical notation for the chorus, featuring a treble and bass staff with a 3/4 time signature and a key signature of two flats. The melody is in the treble staff, and the accompaniment is in the bass staff.

Vic-to-ry came by his hand, And the foe-man he caused to yield. No

The second system of musical notation, continuing the melody and accompaniment from the first system.

long-er shall Is-ra-el mourn, Nor fear the dread Ammonites now; We'll

The third system of musical notation, continuing the melody and accompaniment.

wel-come our he-ros re-turn, . . . With lau-rels we'll crown each brow. . .

The fourth system of musical notation, concluding the chorus with a double bar line. The melody and accompaniment are shown in the treble and bass staves respectively.

*Jah.*—Our hearts are light and gay;  
*Sarah.*—Make glad this festive day.

*Iphigenia.*—Haste, maidens, flowers to bring,  
 While merrily songs we sing.

During the above recitation the prelude of No. 19 should be played lightly; as Iphigenia speaks the maidens should trip away in various directions, every voice promptly beginning when the time arrives. A part of the number may, at dif-

ferent times, stop as if to find flowers, beginning the movement again at will. As the army appears the maidens should greet them heartily, not paying especial attention to Jephthah until the beginning of No. 20.

## No. 19. TRIPPING WHERE SUNBEAMS PLAY. Chorus of Maidens.



# TRIPPING WHERE SUNBEAMS PLAY. Continued.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the first three staves of music. The top staff is the vocal melody in G major (one sharp). The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in 2/4 time.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

This system contains the next three staves of music, continuing the vocal melody and piano accompaniment from the first system.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the final three staves of music on this page, concluding the vocal melody and piano accompaniment.

# TRIPPING WHERE SUNBEAMS PLAY. Continued.

*Scherzo con accento.*

Tripping where sunbeams play, . . Where bright flow'rs in beauty do bloom, . . O'er  
 where bright flow - ers bloom,

This system contains the first four staves of music. The vocal melody is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

mountain and val-ley a - way, . . Like song-birds so free - ly we roam. . .  
 Like song - birds we roam. . .

This system contains the next four staves of music, continuing the vocal melody and piano accompaniment from the first system. The structure and notation are consistent with the first system.

Tripping where sun-beams play, . . Where bright flow'rs in beauty do bloom, . O'er  
 where bright flow - ers bloom, .

This system contains the final four staves of music on this page, repeating the vocal melody and piano accompaniment. The notation remains consistent with the previous systems.



# TRIPPING WHERE SUNBEAMS PLAY. Continued.

mount-ain and val-ley a-way, . . . No shad-ows now cov-er our home. . .

No shad - ows cov-er our home. . .

This system contains four staves of music. The first two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The third staff is a piano accompaniment in treble clef, and the fourth staff is in bass clef. The lyrics are written below the vocal staves.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

This system contains four staves of music. The first two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef featuring complex chordal textures. The fourth staff is in bass clef. The lyrics are written below the vocal staves.

Cheer-1 - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains four staves of music. The first two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is in bass clef. The lyrics are written below the vocal staves.

# TRIPPING WHERE SUNBEAMS PLAY. Concluded.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

The musical score consists of four staves. The first two staves are for the vocal melody in a treble clef, featuring a key signature of one flat and a 2/4 time signature. The last two staves are for the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords and a steady eighth-note bass line.

*Enter Jephthah and Soldiers.*

Cheer-l - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This section continues the musical score with four staves. The vocal melody (first two staves) and piano accompaniment (last two staves) follow the same format as the previous section, maintaining the key signature and time signature. The lyrics are written below the first staff.

*Iphigenia, seeing her father, runs to meet him, throwing her arms around him.*

*Iphigenia.*—(Joyfully), Oh, father, father! | *Jephthah.*—(In agony turning from her),  
(She attempts to unclasp his helmet.) | God, have mercy!

# No. 20. QUIET THE TIMBRELS' SOUND. Jephthah, Adah and Chorus.

JEPHTHAH. *Ad libitum.*

Si - lence, Si - lence, Make quiet the tin-brels' sound, My daughter I - phi - ge-nia's doomed to

The first system of the musical score for 'Quiet the Timbrels' Sound'. It features a vocal line for Jephthah and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata on the first measure. The piano accompaniment consists of chords and single notes in the right and left hands.

*A tempo.*  
die, And I'm brought very low; When un-to bat-tle I did go, I vowed to heaven a -

The second system of the musical score. It continues the vocal line and piano accompaniment. The tempo marking 'A tempo.' is placed above the vocal line. The piano accompaniment features a more active melody in the right hand.

bove, If I might o-ver-come my foe, and save the land I love, when I re-

The third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

turned in peace a - gain, The first thing mine eyes should see, By me should sure - ly be

The fourth and final system of the musical score. It concludes the piece with a final vocal phrase and piano accompaniment.

# QUIET THE TIMBRELS' SOUND. Continued.

slain, And sac - ri - ficed to God should be; Lord, pit - y Thou my soul, My

love - ly daughter's face I see; Oh, pit - y Thou my soul.

## CHORUS.

*p* Si - lence, 'd - lence, qui - et the tim - brels' sound, Her fate is sealed.

## CHORUS.

*p* Si - lence, 'd - lence, qui - et the tim - brels' sound, Her fate is sealed.

# QUIET THE TIMBRELS' SOUND. Continued.

ADAM.

Where yes - ter-day bright flowers bloomed,      Are branch-es scat-tered now;

no - ble soul to death is doomed,      That thou may'st pay thy vow.      And full

well we all do know, Tho' on her the blow should fall, Un-to sac - ri - fice she will

go;      She ne'er would shrink from duty's call,      To 'scape the chast'ning

# QUIET THE TIMBRELS' SOUND. Continued.

rod; She'll bravely loose each earthly thrall, And trust her - self to God.

This system contains the first line of the song. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'rod; She'll bravely loose each earthly thrall, And trust her - self to God.'

## CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

This system contains the first line of the chorus. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: 'Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.'

## CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound Her fate is sealed.

This system contains the second line of the chorus. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: 'Si - lence, si - lence, qui - et the tim - brels' sound Her fate is sealed.'

This system contains the piano accompaniment for the chorus, consisting of two staves (treble and bass clefs). It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents.

## JEPHTHAH.

A - las, a - las, that on her head The cru - el blow must fall, Glad

This system contains the first line of Jephthah's part. It features a vocal melody on a bass clef staff and a piano accompaniment on a grand staff. The lyrics are: 'A - las, a - las, that on her head The cru - el blow must fall, Glad'

This system contains the piano accompaniment for Jephthah's part, consisting of two staves (treble and bass clefs). It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents.

# QUIET THE TIMBRELS' SOUND. Continued.

would I suffer in her stead, Could I my vow re - call; How can

I the bur-den bear, which so grieves my soul this day, That one so young and

fair, Should yield her life my vow to pay; Re - lease me from my word, The

pur - pose of my arm, oh, stay, Or give me cour - age, Lord.

# QUIET THE TIMBRELS' SOUND. Concluded.

CHORUS.



*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.



CHORUS.



*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

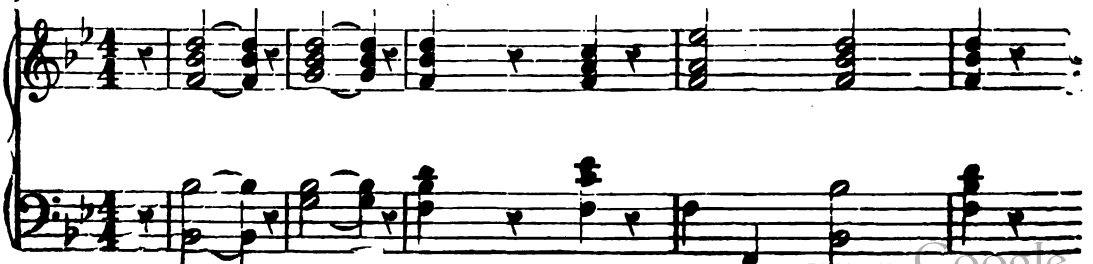


## No. 21. HAVE MERCY. (Trio.) Jephthah, Iphigenia and Adah.

IPHIGENIA'. With deep feeling.



O Fa - ther. Fa - ther, turn Thou un - to me, have mer - cy and pit - y me, For I am





# HAVE MERCY. Continued.

des - o - late and sore - ly af - flicted; Turn Thou un - to me, Have mercy, and pit - y me.

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staff.

*Con animato.*

Oh, turn un - to me, O Fa - ther, Father, turn Thou un - to me, have mer - cy, mer - cy,  
**ADAM.**

Have mer - cy on her soul, O God a - bove come down, have mer - cy,  
**JEPHTHAH.**

Have mer - cy, God,

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staff. The tempo marking 'Con animato.' is placed above the first staff.

God, oh, have mer - cy on my soul, O Fa - ther, Father, turn Thou un - to

God, oh, have mer - cy on my soul, O God a - bove, come

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staff.

# HAVE MERCY. Concluded.

me, have mer - cy, mer - cy, God; Oh, have mer - cy on my soul,  
 down, have mer - cy, God; Oh, have mer - cy on my soul,

*A little slower.* *Ritard.*  
 Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul.  
 Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul.

*A little slower.* *Ritard.*

*Iphigenia.*— My father, if thou hast made  
 this vow unto the Lord, then do with me  
 according as thou hast vowed, forasmuch  
 as the Lord hath taken vengeance for thee

of thine enemies,  
 On my father's love relying,  
 Or in living or in dying,  
 All must be well.

## No. 22. GREAT JEHOVAH, LEND THINE EAR. Full Chorus.

(PLEYEL'S HYMN.)

During the rendition of this number, Iphigenia, Jephthah, and Adah should have appropriate positions in front of the chorus, kneeling or standing, but should not join in singing.

Great Je - ho - vah, lend Thine ear, Let us in Thy strength a - bide;

Great Je - ho - vah, lend Thine ear, Let us in Thy strength a - bide;

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment line in treble clef. The sixth staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staves.

While death's an - gel hov - ers near, Draw her clos - er to Thy side.

While death's an - gel hov - ers near, Draw her clos - er to Thy side.

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment line in treble clef. The sixth staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staves.

# GREAT JEHOVAH, LEND THINE EAR. Concluded.

Strong art Thou, make bare Thine arm, Thou canst calm the trou-bled sea;

Strong art Thou, make bare Thine arm, Thou canst calm the trou-bled sea;

This system contains the first two staves of music. The first staff is a vocal line in G major (one flat) and 2/2 time, with lyrics 'Strong art Thou, make bare Thine arm, Thou canst calm the trou-bled sea;'. The second staff is a piano accompaniment in the same key and time, featuring a melody in the right hand and chords in the left hand.

In the sun - shine or the storm, Help-less, Lord, we cling to Thee.

In the sun - shine or the storm, Help-less, Lord, we cling to Thee.

This system contains the next two staves of music. The third staff is a vocal line in G major (one flat) and 2/2 time, with lyrics 'In the sun - shine or the storm, Help-less, Lord, we cling to Thee.'. The fourth staff is a piano accompaniment in the same key and time, featuring a melody in the right hand and chords in the left hand.

# ACT III.—SCENE 1.

## PLACE OF SACRIFICE, IN MIZPEH.

Jephthah, followed by his soldiers, enters at A (see diagram on page 36), meeting Iphigenia, followed by her companions, at F. Jephthah and Iphigenia pass on line F, H, G, to front of stage; soldiers leaving Jephthah at G, go to D, and from D return to F, in circular line, Iphigenia's com-

panions, who have also entered at G, will go to C and likewise return to F, forming a semi-circle. Elon, who first follows Jephthah, and Adah, who first follows Iphigenia, will then take positions near the front. The circle may then be closed and the voices brought near the center.

### No. 23. FUNERAL MARCH.

From BEETHOVEN.



*Enter Jephthah, Iphigenia, soldiers and maidens.*



## FUNERAL MARCH. Concluded.

This musical score is for a piece titled "FUNERAL MARCH. Concluded." on page 78. It is written for piano and features a melody in the right hand and a complex accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into seven systems, each with a treble and bass staff. The melody in the right hand consists of eighth and sixteenth notes, often beamed together, with some measures containing slurs. The left hand accompaniment is dense, featuring many chords and sixteenth-note patterns. Dynamic markings include *ff* (fortissimo) in the third system and *p* (piano) in the fifth system. The piece concludes with a final cadence in the seventh system.

# No. 24. NOW SLOWLY SINKS MY SETTING SUN. Solo.

*Larghetto.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending scale, while the left hand plays a steady, rhythmic accompaniment of chords.

IPHIGENIA. Addressing the assembly.

The vocal line begins with a rest, followed by the lyrics "Now slow - ly sinks my set - ting sun, The". The piano accompaniment continues with a steady rhythm of chords.

The vocal line continues with the lyrics "dark - er shad - ows meet: . . . Death's riv - er close be - side doth". The piano accompaniment continues with a steady rhythm of chords.

The vocal line concludes with the lyrics "run, The wa - ters touch my feet. . . . But yes - ter - day the". The piano accompaniment continues with a steady rhythm of chords.

# NOW SLOWLY SINKS MY SETTING SUN. Continued.

skies were bright, And mu - sic filled the air; . . . Deep dark - ness

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

now u - surps the light, The dark - ness of de - spair. . . .

This system contains the next three staves of music, continuing the vocal and piano parts from the previous system. The lyrics continue below the vocal staff.

Interlude.

This system contains two staves of music for the Interlude. It features a continuous piano accompaniment with no vocal line. The lyrics "Interlude." are written above the first staff.

Addressing her companions.

Sis - ters, fare - well, life's sum - mer dream Lies wrecked up - on the strand; . . .

This system contains the final three staves of music on the page. It includes a vocal line and piano accompaniment. The lyrics "Addressing her companions." are written above the first staff, and the main lyrics continue below the vocal staff.



# NOW SLOWLY SINKS MY SETTING SUN. Continued.

soon shall cross the mys - tic stream In - to the si - lent land. . . Sis -

This system contains the first three staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'soon shall cross the mys - tic stream In - to the si - lent land. . . Sis -' are written below the staff. The piano accompaniment (bottom two staves) uses a grand staff with treble and bass clefs. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

ters, fare - well, my life is o'er, 'Tis heav - en calls me hence: But

This system contains the next three staves of music. The vocal line continues with the lyrics 'ters, fare - well, my life is o'er, 'Tis heav - en calls me hence: But'. The piano accompaniment continues with the same rhythmic pattern.

bliss be - yond the shin - ing shore Shall be my re - com - pense.

This system contains the final three staves of the vocal section. The vocal line concludes with the lyrics 'bliss be - yond the shin - ing shore Shall be my re - com - pense.' The piano accompaniment continues.

Interlude.

This system contains the final three staves of the page, marked 'Interlude.' The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

# NOW SLOWLY SINKS MY SETTING SUN. Continued.

Addressing her heavenly Father.

O Is - rael, that thou may'st be free, My life must pay the price; . . . Fa-

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is the piano accompaniment in G major, starting with a treble clef. The bottom staff is the piano accompaniment in G major, starting with a bass clef. The lyrics are written below the vocal staff.

ther in heav'n, I yield to Thee, A will - ing sac - ri - fice. . . Oh,

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is the piano accompaniment in G major, starting with a treble clef. The bottom staff is the piano accompaniment in G major, starting with a bass clef. The lyrics are written below the vocal staff.

hear me, heav - en, while I pray: A - cross death's roll - ing tide, . . . Up

The third system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is the piano accompaniment in G major, starting with a treble clef. The bottom staff is the piano accompaniment in G major, starting with a bass clef. The lyrics are written below the vocal staff.

to the realms of end - less day, Let an - gels be my guide. . .

The fourth system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is the piano accompaniment in G major, starting with a treble clef. The bottom staff is the piano accompaniment in G major, starting with a bass clef. The lyrics are written below the vocal staff.

# NOW SLOWLY SINKS MY SETTING SUN. Continued.



Addressing her father.



Kneeling before him.



# NOW SLOWLY SINKS MY SETTING SUN. Concluded.

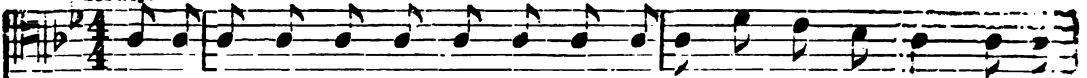
soon shall sing the ser - aph's song, Shall walk the gold - en strrets. . .

*Strikes her in the breast with knife.*

The musical score is written for voice and piano. It consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line is in a single melodic line. The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts. The fourth system continues the vocal and piano parts. The fifth system continues the vocal and piano parts. The sixth system concludes the piece with a final vocal note and piano accompaniment. The tempo is marked 'NOW SLOWLY' and the piece is 'Concluded.' The lyrics are 'soon shall sing the ser - aph's song, Shall walk the gold - en strrets. . .' and 'Strikes her in the breast with knife.'

No. 25. NEVER-MORE. Full Chorus.  
GRAND FINALE.

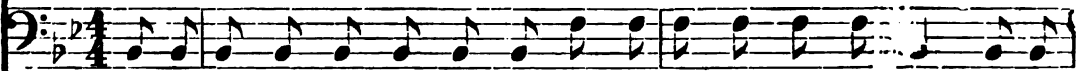
*slowly.*



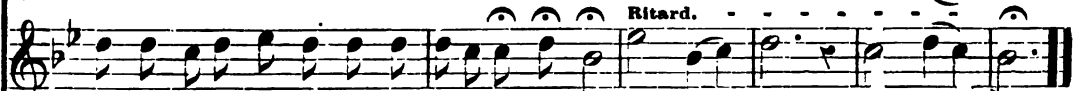
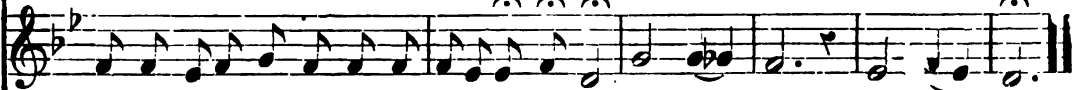
We will meet you in the morn-ing, where the shad-ows come no more



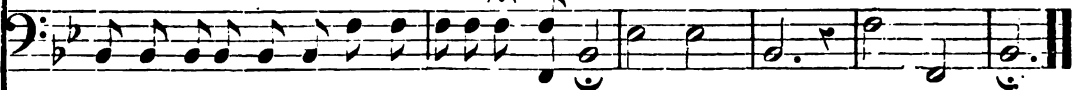
We will meet you in the morn-ing, where the shad-ows come no more, We will



meet you in the morn-ing where the shad-ows come no more, Nev-er - more, nev - er - more.



meet you in the morn-ing where the shad-ows come no more, Nev-er - more, nev - er - more.



CURTAIN.





Mus 007 .S .S25

Jephthah and his daughter; a dramat

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